

MAR -2 1925

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RECOMPENSE ✓ ✓

Photoplay in 7 reels ✓ ✓

Story by Robert Keable ✓ ✓

Scren Play by Dorothy Farnum ✓ ✓

Directed by Harry Beaumont ✓ ✓

Author of the photoplay (under section 62)
Warner Bros. Pictures, Inc. of U.S.

MAR -2 1925

Washington, D. C.

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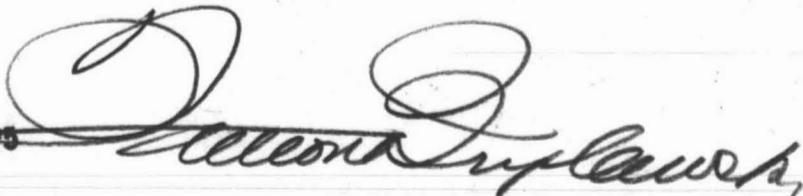
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MAR 6 1925



6

MAR -2 1925

Recompense

RECOMPENSE

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Based on the novel of the same name by Robert Keable

SCENARIO BY DOROTHY FARHUM

1

STOCK SHOT OF LONDON

Feverishly active - very much alive.
Almost as soon as the shot is thrown on the screen
SUPERIMPOSE

SUBTITLE 1

LONDON -- IN WAR TIME.

FADE OUT TITLE and continue back to scene 1

SUBTITLE 2

THOSE WERE GRIM DAYS AND
GLORIOUS! LIFE WAS VERY DEAR --
FOR DEATH WAS JUST "OVER THYRE".

2

SOMEWHERE IN FRANCE -

Beautiful trees in the background. The red lights
of approaching dawn on the horizon; soldiers standing
at attention. The sinister muzzle of a gun in ready-
ness. The gun belches black smoke which obliterates
the crimson of the dawn. FADE OUT

SUBTITLE 3

LOVE WAS HOT IN THE HEARTS
OF MEN -- SWEET ON THE LIPS OF
WOMEN -- AND EACH HOUR WAS LIVED
AS THOUGH IT WERE TO BE THE LAST!

3

INT. SUPPER CLUB - LONDON - FULL SHOT -

Men and women in uniform. Women in street and simple
evening dresses. Soldiers from all the Allied forces.
An orchestra of old men and tired women, a serpentine
battle is in progress. Confetti is flying CUT TO

A SHOT OF THE ORCHESTRA

The tired women and old men **QUICK FADE TO**

5

A SHOT OF THE DRUMMER OF THE ORCHESTRA -

old, tired eyed and tragic. **CUT IN WITH**

SUBTITLE 4

THE DRUM, LIKE THE SOUND OF THE
GUNS -- LIKE THE HEART BEAT OF
HUMANITY!"

Let this run a few feet and **quick FADE TO**

6

INT. SUPPER CLUB - CORNER OF ROOM - MED. CLOSE SHOT -

A soldier and a girl. They listen to the music, set figures with a hint of the dance going on behind them. They shudder -- perhaps with the thought of the booming drum and the booming guns, or perhaps with the fear of parting.

7

INT. SUPPER CLUB - CORNER OF ROOM - CLOSEUP -

Girl's hand on table, new wedding ring -- twitches nervously. His hand slides across. Pats hers reassuringly, then grasps it tenderly at first, then tightly.

8

INT. SUPPER CLUB - CORNER OF ROOM -

They look into one another's eyes -- infinitely, tragically. Suddenly desperate -- they kiss. **FADE OUT**

SUBTITLE 5

BOW IT HAPPENED IN THOSE DAYS THAT
A YOUNG CLERGYMAN LOVED A WOMAN WITH
A LOVE WHICH MADE HIM FORGET HIS CHURCH.

9

FADE IN
INT. HOTEL ROOM - HOTEL SAVOY - LONDON - FULL SHOT -

And here is Julie, "the gay, outrageous Julie" standing next to the window, dressed in the street uniform of a nurse of the South African Brigade -- ready to leave the place where she and Peter Graham have spent their happy, lawless week end.

Our story finds Julie just where Mr. Keable left her in "Simon Called Peter."

A comic cockney maid is clearing away the traces of their happiness. As the scene opens she is making one of the beds for the next tenant. Julie's hand bags and a modest bouquet of roses, now withered, are on a table before the fireplace.

SUBTITLE 6

SHE WAS A NURSE IN THE SOUTH
AFRICAN BRIGADE -- THE GAY,
OUTRAGEOUS JULIE!

JULIE GAMELYN - - - - -

10

INT. HOTEL ROOM - MED. CLOSE SHOT AT WINDOW - JULIE

In the street below, a band is playing. Julie looks down at street below.

11

STOCKSHOT OF LONDON -

Troope and crowds in street, etc.

12

INT. HOTEL ROOM - CLOSE SHOT JULIE AT WINDOW

She sighs, must go back to front, lights cigarette then looks around and sees

13

INT. HOTEL ROOM -

Shot of roses falling into waste paper basket.

14

INT. HOTEL ROOM - MED. CLOSE SHOT JULIE AND MAID -

Julie dives after the roses in the waste basket. "Here now, how could you do that? Look at the petals all falling off. Why, I am going to carry them away with me like this, just like a baby. They are all I will have to remember." The maid looks very dejected. Julie pinches her chin, saying "Don't fake on me, I'm not going to bite you."

15

INT. HOTEL ROOM - CLOSEUP MAID -

Very ludicrous as she looks adoringly at Julie and says

TITLE 7

"I DO HOPE YOUR MAN WILL BE
SPARED TO YOU. HE MUST LOVE
YOU SOMETHING AWFUL!"

16

INT. HOTEL ROOM - CLOSEUP JULIE -

A little stricken look in her eyes, then a quick smile to cover it up. Then impulsively Julie speaks

TITLE 8

"I'M NOT SURE THAT HE LOVES
ME AT ALL --! PERHAPS IT'S
JUST THE WAR!"

17

INT. HOTEL ROOM - MED. CLOSEUP JULIE AND MAID

The maid looks bewildered to say the least -- why should any honest woman speak that way of her husband? Julie laughs at her expression.

18

INT. HOTEL ROOM - CLOSEUP MAID -

Maid still looking bewildered, ventures a question

TITLE 9

"WHAT BRANCH OF THE SERVICE IS
YOUR HUSBAND IN?"

19

INT. HOTEL ROOM - CLOSEUP JULIE -

Julie looks quickly at the maid and turns slightly away. She twists a ring on her finger to make it look like a wedding ring and brushes her hair back with the ringed hand, speaks rather seriously

TITLE 10

"HE IS A CHAPLAIN."

20

INT. HOTEL ROOM - MED. SHOT OF JULIE AND MAID -

Julie finishes title. Her seriousness suddenly leaves her, and with a little laugh she goes over to maid and slaps her on the shoulder and says "And, goodbye and good luck". The maid nods goodbye, bewildered, and exits from the room. Julie laughs at her expression and turns and exits towards the fireplace where she had started to burn her little souvenirs of Peter.

21

INT. HOTEL ROOM - MED. CLOSE SHOT OF JULIE AT FIREPLACE.

Julie drops to her knees and begins picking up the pathetic, half burned souvenirs, a program, streamers, a half burned paper cap,

22

INT. HOTEL ROOM - CLOSEUP JULIE'S HANDS -

Holding half burned paper cap

23

INT. HOTEL ROOM - MED. CLOSE SHOT OF JULIE AT FIREPLACE

She looks at the paper cap tenderly, and then gazing into the fireplace, with a little wistful smile

DISSOLVE TO

24

INT. HOTEL ROOM - FULL SHOT -

The door suddenly flies open and Julie dashes into the room followed by Peter. They are covered with confetti and paper streamers, each wears a gaudy paper hat. Peter tries to catch Julie, who ducks under his arms, and runs around the table. He laughs, and runs to the door, and closes it. Then he comes back to center of the room where they stand facing each other like two happy, laughing children. Peter carries a small bunch of roses in his hand. CUT

25

INT. HOTEL ROOM - MED. CLOSEUP JULIE AND PETER

They continue to laugh at each other. Peter bows and presents her with the roses, speaks

TITLE 11

"I TOOK THESE FROM OUR TABLE
FOR YOU."

Julie takes the roses, pulls one from the bunch, kisses it and tosses it to Peter. He kisses the rose in turn and they stand smiling into each other's eyes. CUT

26

INT. HOTEL ROOM - LARGE CLOSEUP OF PETER

Peter smiling at Julie, the smile slowly dies away, followed by a tender, passionate, longing look. He slowly moves out of scene towards Julie, as if drawn by a magnet. CUT

27

INT. HOTEL ROOM - CLOSEUP JULIE -

Julie is smiling at Peter as Peter grows serious, her smile dies away and her eyes are filled with yearning love and desire of Peter. She moves slowly out of scene towards Peter.

INT. HOTEL ROOM - LARGE CLOSEUP JULIE AND PETER -

Julie and Peter move into scene. They stand staring hungrily into each other's eyes a moment, then Peter tenderly takes her in his arms, holds her close to him and kisses her. Peter is the first to break the spell. He releases her as if suddenly aware of what he is doing. Julie sees that the mood is leaving him and determines to hold him. She flings her arms around his neck, laughingly kisses him on the cheeks and speaks "Peter, you love me -- you need me, you'll always need me. Tell me you love me, dear." Peter is won over by her ardent plea, the last vestige of restraint leaves him. With a little nervous laugh he lifts her in his arms and tells her "Yes, Julie, I'll love you always. You must marry me -- you must be mine forever." He holds her close to him. The scene DISSOLVE TO

INT. HOTEL ROOM - MED. CLOSEUP OF JULIE AT FIREPLACE

Julie, still holding the half burned paper cap, turns from the fireplace. Around her neck, hidden by her uniform, is a locket Peter had given her. A tawdry little heartshaped locket; it is the sort which a man with war-time sentimentality might pick for his sweetheart. Julie opens it and looks at it.

INSERT

CLOSEUP open locket with photo of peter.

She looks at the open locket a moment, then closes it with a decisive snap, as if putting away the memory of her romance. While she is tucking the locket back into her uniform she murmurs

TITLE 12

"MAYBE I'VE HAD ALL OF LOVE I'M GOING TO BE ALLOWED - BUT IT'S LITTLE TO REMEMBER FOR A LIFE-TIME!"

The sadness passes, for it is always so with Julie. She holds up the charred remains of the paper cap and begins to laugh "Such a ridiculous little thing you are -- so this is love---" we FADE OUT on her laughing

FADE OUT

SUBTITLE 13

PETER GRAHAM - THE CLERGYMAN --
WENT FROM THE BITTER-SWEET OF THE
STOLEN HEAVEN ---

After a title has run a few feet, tint blood red; a bomb bursts and obliterates the words of the title, leaving in their stead other words

SUBTITLE 13A

"---INTO THE HELL OF WAR!"

30

EXT. BATTLEFIELD AT NIGHT - RAIN EFFECT

Bombs, shrapnel, flame. Ghostlike moving figures in the blackness. In the f.g. a few bodies of dead and wounded. A few soldiers run from the b.g. to camera. Their faces are ravished and insane. They rush with fixed bayonets over the fallen bodies of their comrades. Peter has found himself among these. whereas the others have moved with grim, fixed purpose, Peter staggers and is dazed. The person directly in front of him falls. Peter drops on his knees beside him. Just back of them a shell explodes, lighting up the shot.

52

EXT. BATTLEFIELD - NIGHT - PETER AND THE DYING MAN -

Peter lifts the man's head "Are you hurt badly?" he asks helplessly. The man looks at him with a grim sneer his eyes begin to focus on Peter. When he has recognised the uniform he exclaims

TITLE 14

"BLIMME -- A PRIEST! -- WHAT THE H--- ARE YOU DOING HERE?"

Peter's unforgettable training makes him think a second. The man strikes him in a frenzy of pain, yelling "Get out of here." Peter should be shocked, but the man is dying and there is no time to be shocked. He speaks title

TITLE 15

"I'M AN ARMY CHAPLAIN - AND YOU ARE ABOUT TO MEET YOUR MAKER."

The man, now weaker and more submissive, answers "Have a heart, Padre." adding

TITLE 16

"WHAT DO YOU KNOW ABOUT MY MAKER -- GIMME ME A DRINK!"

Peter makes his flask ready, but before he can give it to him the man drops back dead. Peter drops his flask, he looks at the man -- damned! And he, God's man, could do nothing -- another flare of light. Peter springs to his feet dazed, hysterical, shaken.

32

EXT. BATTLEFIELD - NIGHT - CLOSE SHOT PETER -

In the midst of the battlefield with shrapnel bursting about him, he stands shaken to the depths of his being. A dying man has just cursed his Maker. Peter looks towards him in horror. Then he looks toward another man.
CUT IN WITH

33

EXT. BATTLEFIELD - CLOSE SHOT -

The face of a dead soldier, a young face -- innocent -- noble. CUT BACK TO

34

EXT. BATTLEFIELD - CLOSE SHOT PETER -

He cries out to himself "No, that can't be. It's too cruel" He goes out of shot toward the dead man.

35

EXT. BATTLEFIELD - MED. CLOSE SHOT PETER AND DEAD YOUNG MAN

Peter bends over him pityingly. A letter is lying on the ground beside him. Peter picks it up as he reads
CUT IN WITH

INSERT

"A fine, sunny day for your birthday Laddie, and we're all trying to keep cheerful --"

Crushing the letter in his hand, Peter looks over in the direction of the German lines. A terrible lust for revenge seems to come upon him. He snatches up the boy's revolver. He braces himself for the battle. He rushes out of shot!

36

EXT. BATTLEFIELD - LONG SHOT - BLACKNESS - LIGHTED BY STAR SHELL

Peter dashes through the shot. CUT IN WITH

37

EXT. BATTLEFIELD - CLOSE SHOT PETER

Rabid with desire for revenge. He opens fire on an imaginary enemy. CUT BACK TO

38

ANOTHER SHOT - ad lib MADE OUT

SUBTITLE 17

RELIGION WAS NOT REAL AS THE
WAR WAS REAL SO PETER GRAHAM
ENTERED THE ACTIVE SERVICE.

39

EXT. PICTURESQUE FRENCH FARM HOUSE

Close to a motor road. With just a glimpse of the
location of the military post to establish it.

40

INT. FARM HOUSE - FULL SHOT

The small farm kitchen has been converted into an Army
Post. A picturesque leaded-glass window with a window-
seat, opens out to the road.

Peter and Col. Donovan are discovered. Peter in the
uniform of an orderly, is standing at attention by Col.
Donovan's table. Other officers and men are discovered
playing chess, dancing together to the music of a
phonograph and writing home.

NOTE these same soldiers are later to be wiped out
by bombs, and it might be poignant for the audience to
remember that the last glimpse of them was a cheerful
one. CUT TO

41

INT. FARM HOUSE - MEDIUM CLOSE SHOT - DONOVAN AND PETER

We take them up in the midst of a conversation about
Peter's resignation as Chaplain. Peter speaks

TITLE 18

"COLONEL DONOVAN, I DON'T KNOW HOW
TO THANK YOU FOR TAKING ME IN THIS
WAY. JULIE TOLD ME I'D FIND A
FRIEND IN YOU."

To the above title Co. Donovan replies "I don't know how
I did it, Peter, but we are both lucky to get it done."

SUBTITLE 18A

COLONEL DONOVAN - - - - -

42

INT. FARM HOUSE - CLOSE SHOT DONOVAN

He hesitates a moment, then speaks abruptly

TITLE 19

"I SAW YOU AND JULIE IN LONDON
TOGETHER."

43

INT. FARM HOUSE - CLOSEUP PETER -

He realizes that he is being called to account. His
reply is

TITLE 20

"I ASKED JULIE TO MARRY ME.
SIR, --BUT SHE WOULDN'T."

44

INT. FARMHOUSE - CLOSEUP DONOVAN

"Oh, she wouldn't?" he asks, "Why not?" CUT TO

45

INT. FARMHOUSE - CLOSEUP PETER -

He shrugs his shoulders "I don't know, Sir."

46

INT. FARMHOUSE - CLOSEUP DONOVAN

"I think I know" he adds

TITLE 21

"SHE TURNED DOWN THE CHURCHMAN
BUT WHO KNOWS WHAT SHE WILL SAY
TO THE SOLDIERS!"

47

INT. FARMHOUSE - MED. SHOT

Donovan rises, claps Peter over the back. Peter is
silent and smiling if he were thinking of a trouble
deeper than Donovan could understand. Donovan turns
and exits toward the door. Peter picks up his portfolio
and follows him.

48

EXT. FARMHOUSE - MED. SHOT -

Col. Donovan's car is in attendance ready to take him back of the lines. A Major stands by the side of the door ready to take over Col. Donovan's command. Donovan enters from house, followed after a brief interval by Peter, who is carrying his portfolio. Ad lib. soldiers marching toward the front, or other signs of war activity. Donovan speaks a word to the Major, gets into his car, salutes all the other soldiers.

49

EXT. FARM HOUSE - CLOSE SHOT DONOVAN

He is in the car - he beckons to Peter.

50

EXT. FARMHOUSE - CLOSE SHOT PETER

He salutes - understands that Donovan is beckoning to him goes out of shot.

51

EXT. FARMHOUSE - MED. CLOSE SHOT PETER AND DONOVAN

Col. Donovan in car, Peter on running board. Donovan tells Peter.

TITLE 32

"OF COURSE YOU KNOW JULIE IS
ATTACHED TO THIS COMPANY -- IN
CAPT. SAMPSON'S HOSPITAL STAFF!
IF YOU SEE HER, GIVE HER MY LOVE."

Peter's eyes gleam suddenly. He controls his feeling and replies "Very well, Sir." Donovan gives signal for car to start.

52

EXT. FARMHOUSE - MED. LONG SHOT

Donovan's car drives off. The Major enters farm house and Peter follows him.

53

EXT. FARMHOUSE - MED. LONG SHOT

A Red Cross ambulance with chauffeur at the wheel. Dr. Sampson next to him and Julie in her nurse's uniform next to Dr. Sampson; this car passes Donovan's car on the road. Julie leans out and waves wildly. Carry scene until Ambulance arrives at door of the farmhouse
INTO THIS ACTION CUT IN

54

EXT. FARMHOUSE - CLOSE SHOT JULIE

Waving to Donovan

55

EXT. FARMHOUSE - CLOSE SHOT DONOVAN

He salutes Julie.

56

EXT. FARMHOUSE - MED. CLOSEUP SAMPSON & JULIE

Dr. Sampson scolds Julie "That's against regulations." Julie puts up her hand and salutes solemnly.

57

EXT. FARMHOUSE - MED. CLOSE SHOT

Dr. Sampson helps Julie out of the ambulance **CUT TO**

SUBTITLE 22

SOMETIMES IT SEEMED TO JULIE THAT
HER CHIEF, CAPTAIN SAMPSON, ALONE
UNDERSTOOD HER --

CBRT. SAMPSON - - - - -

58

EXT. FARMHOUSE - MED. CLOSE SHOT JULIE & SAMPSON

Sampson tells Julie "Goodbye and good luck" adding

TITLE 24

"BE SURE TO KISS THE BOYS GOOD BYE.
YOUR FLIRTATIONS DO THEM MORE GOOD
THAN MY MEDICINES."

Julie laughs and replies "Very well, Sir, I will." Then for the sake of regulations, she salutes him solemnly. Sampson climbs back into the ambulance and Julie goes around to the back of the ambulance.

59

EXT. FARM HOUSE - MED. CLOSE SHOT

Julie comes around to the back of the ambulance where there are three or four convalescent soldiers. They all lean out eagerly to say goodbye to her. She jumps up on the steps and kisses them each in turn. CUT TO

60

INT. FARMHOUSE - FULL SHOT

Peter is discovered in the background wandering around aimlessly looking over the shoulders of the men who play cards, getting out of the way of those who are dancing. Then, he takes a magazine and sits in the window seat. CUT TO

61

EXT. FARMHOUSE - MED. CLOSE SHOT

The ambulance drives away leaving Julie in the middle of the road - waving wildly. When the ambulance is almost out of sight Julie turns toward the farmhouse. She knows she will find Peter there. She seems to be drawn rather than to walk toward the door.

62

EXT. FARMHOUSE - CLOSE SHOT AT DOOR

Julie is about to lift the latch of the door when she sees Peter - sitting in the window. Yearning toward him, she approaches the window. CUT TO

63

INT.
INT. FARMHOUSE - MED. CLOSE SHOT

Peter is reading - all unconscious that Julie is standing right behind him, her face framed in the leaded-glass panes. Wistful - not sure of her welcome. Then timidly Julie taps. Peter turns and drops the magazine. He stands looking at her, lost in her. Julie smiles at him with divine tenderness, then beckons him. Peter nods, he rises. Julie disappears from the window. Peter exits from shot.

64

INT. FARMHOUSE - FULL SHOT

Peter, alert and joyous as a school boy set free, pushes his way through the crowd of men, the dancers get in his way purposely. Merrily he pushes by them trying to get to the door. CUT TO

EXT. FARMHOUSE - ROAD -

Julie, timid, intoxicated, feeling the primal woman's instinct and runs from her man. She goes to a little clearing a short distance from the farmhouse.

66.

EXT. ROAD - CLEARING - MED. LONG SHOT

A picturesque spot a safe distance from the farm house but within sight of it. Julie enters in the foreground Peter is seen entering in the background from the farm house. He looks around for Julie, catches sight of her, rushes to her.

Julie stands waiting for her lover with that peculiar relaxed posture of abandon which a woman assumes when she knows that her lover is going to snatch her up in his arms.

67.

EXT. ROAD. CLEARING - CLOSE SHOT JULIE AND PETER

Peter pauses a moment and looks at Julie hungrily. Nothing matters now but that they are together. He snatches her in his arms. He covers her with kisses - starved kisses, finally he speaks

TITLE 26.

"JULIE DEAR, WHY DON'T YOU
MARRY ME?"

BACK TO SCENE Peter speaks this with great intentness - almost too much intensity to be natural. Julie senses this. She is stronger than Peter. She smiles sadly, shakes her head and replies, "No, I can't ever marry you, Peter dear." She goes on to explain.

TITLE 26.

"YOU DON'T LOVE ME AS I
LOVE YOU."

BACK TO SCENE Julie speaks with determination as she looks at Peter as if she wanted him to deny what she said. But Peter smiles and shakes his head hopelessly. Julie's lip twitches ruefully. Then Peter speaks:

TITLE 27.

"THEN --- WE MUST NOT SEE EACH
OTHER AGAIN!"

BACK TO SCENE "Not see each other?" Julie asks plainly. Peter answers "Yes, Don't you know my need of you --- yours of me ---?" We wouldn't be strong if we kept on meeting this way." Suddenly he snatches Julie in his arms, she clings to him, smiling triumphantly. Her dreamy eyes suddenly focus on something definite, a hostile airplane. Before she lets Peter kiss her she points upward, "Look" she tells him. Peter obeys. CUT TO

68.

EXT. ROAD - CLEARED - CLOSEUP PETER'S EYES -

They move forward past camera. THIS SCENE CUT INTO SCENE 67.

69. EXT. ROAD - CLEARING - CLOSEUP JULIE'S EYES -

They yearn for him, then move forward past camera.
THIS SCENE CUT INTO SCENE 67.

70. A HUN AIRPLANE - circling above them CUT TO

71. EXT. ROAD - CLEARING - MED. CLOSEUP JULIE AND PETER -

Conscious of the presence of danger they cling together. Peter is looking upward. Julie ~~now~~ turns his face toward hers. Then she whispers passionately,

TITLE 26. "LOVE ME! WHO KNOWS IF WE
SHALL COME THROUGH!"

BACK TO SCENE. Julie registers title. CUT TO

72. EXT. HUN AIRPLANE.

Lets a bomb drop. CUT TO

73. EXT. ROAD - CLEARING - MED. CLOSE SHOT JULIE AND PETER -

Julie screams. Peter ducks as one's absurd instinct is to dodge. Then they look toward farm house, horror stricken.

74. EXT. FARM HOUSE - MED. LONG SHOT -

The farmhouse is struck and partially demolished enveloped in smoke. CUT TO

75. EXT. ROAD - CLEARING - MED. CLOSE SHOT -

Peter is slightly wounded in the left arm. Julie looks after him. This to give excuse for their being together later.

76. EXT. ROAD - CLEARING - CLOSE SHOT JULIE AND PETER

Clinging together, burying their faces in one another's shoulders, then Peter draws his arm closer around Julie.

77. STOCK SHOT OF PLANE EXPLODING IN AIR. CUT IN

78. STOCK SHOT OF CONCEALED GUN IN BUSHES - SHOOTING.

79. AD LIB SHOTS -

Julie and Peter making their way under fire. --- Shells exploding. FADE OUT

SUBTITLE 29.

A FEW DAYS LATER --- A SHORT LEAVE OF ABSENCE.

80. FADE IN
EXT. COBBLED STREET OF A FRENCH TOWN - TWILIGHT -

An Inn in the foreground.
In the background the ruins of an old cathedral ect.
Military motor cars pass through the streets. An old woman carrying her household effects in a cart. A few geese. Ragged children. Wounded poilus.

SCENE CONTINUED.

60 continued.

Julie and Peter, his left arm bandaged, but not in a sling, wander hand in hand, the streets like dazed children. They come to the door of the Inn.

61. EXT. INN - CLOSER SHOT OF THE INN -

It is Julie who seems to be leading Peter. They look around. CUT IN WITH.

62. EXT. STOCK SHOT OF RUINS OF LITTLE FRENCH VILLAGE

She points to the Inn sign. She speaks, "I think we could be quite comfortable here tonight, Peter". Peter nods casually and replies, "I think we could." They enter the gate.

63. EXT. COURTYARD OF THE INN-

Peter and Julie and the landlord. The landlord comes down to meet them. Julie speaks:

TITLE 30.

"WE WOULD LIKE A NIGHT'S LODGING."

BACK TO SCENE. The landlord answers "Tres bien, Madame." He is a kindly soul. He looks at them as if he knew them to be lovers and liked them. She speaks:

TITLE 31.

"SUPPER IS READY ---- THE BOCHE HAS LEFT SOME TIME."

BACK TO SCENE he leads them into the Inn. A few hangers-on at the Inn judge each other and wink wisely after Julie and Peter. A little character vignette to cover a lapse of time.

84. INT. INN - PICTURESQUE SITTING ROOM WITH ALCOVE BEDROOM -

Rather dimly lighted. The landlord enters carrying wood for the fire. An old woman following him carrying wine with crude tin cups. They set these down on the table before the fire and the landlord starts building the fire. Peter crosses to the chair near the fire. The landlady exits.

85. INT. INN - SITTING ROOM - MED. CLOSE SHOT -

Julie and Peter at the table. Julie pours a drink for Peter. "DRINK THIS DOWN, PETER", she tells him. He obeys her and seems to recover a little from his numbness. Julie offers a toast.

TITLE 32. "A SHORT LIFE AND A MERRY ONE."

BACK TO SCENE Peter is forced to laugh at her. She winks regally, tosses off the drink and then impulsively kisses Peter's cheek tenderly. CUT TO

Re action warmly but tenderly.

86. INT. INN - SITTING ROOM - CLOSE SHOT -

The landlord is at the fire. He lights it, looking up at Julie and Peter with kindly interest. He rises and goes toward them.

TITLE 34. NOTE from this time on the scene is charmingly lighted by the fire.

BACK TO SCENE. Lightly blowing a kiss to Peter she walks to bedroom.

87. INT. INN - SITTING ROOM - MED. CLOSE SHOT -

Julie, Peter and the landlord. The lovers are standing arm in arm, sipping their brandy. The landlord tells them, "You may have a fire", adding: "MILS, you're

TITLE 35. "DO NOT MAKE ANY MORE LIGHT.
THE BOche's AIRPLANE IS JUST
OVERHEAD."

BACK TO SCENE Julie and Peter shudder, remembering their grim experience. Julie smiles suddenly and speaks regally "We shall retire early." She blows another soft kiss and disappears and withdraws. She begins peeling herself slowly and reluctantly, undressing her blouse while dousing her partially undressed shoulders with water from the washbasin.

88. INT. INN - SITTING ROOM - MEDIUM, LONG SHOT

Peter turns away embarrassed. Julie sets down her glass carelessly. The landlord touches his hat to them and exits. The landlady enters with the supper. Julie clears the table and helps the landlady set it for supper. Peter crosses to the chair near the fire. The landlady exits.

89. INT. INN - SITTING ROOM - CLOSE SHOT JULIE AT TABLE

She is arranging the supper table gaily. "We have chicken," she exclaims, excitedly holding the fowl up by its leg.

90. INT. INN - SITTING ROOM - CLOSEUP PETER

He smiles wearily but tenderly.

91. INT. INN - SITTING ROOM - MEDIUM SHOT JULIE -

She comes gaily to Peter and speaks:

TITLE 34.

"AND HOW --- IF IT PLEASES MY
LORD --- I WILL MAKE MY TOILETTE."

BACK TO SCENE. Lightly blowing a kiss to Peter she exits to bedroom.

92. INT. INN - SITTING ROOM - CLOSEUP PETER

Peter looks after her and exclaims, "Gad! Julie, you're a wonder!"

93. INT. INN - BEDROOM - CLOSE SHOT JULIE -

"Thank you, darling". Julie replies. She blows another kiss to Peter. A light kiss and yet her eyes suddenly soften with profound tenderness and sadness. She begins making herself pretty and seductive, undoing her blouse splashing her pretty shoulders with water from the washbowl.

94. INT. SITTING ROOM - MED. CLOSE SHOT PETER - JULIE

He is thinking of Julie. What a girl she is! And yet
he loves her. He takes out his little leather folder
and studies it.

TITLE 56.

INSERT: Portrait of Angelica Jaffierien.

BACK TO SCENE. Why is it he has forgotten Angelica? Why
is she more thanJulie? He runs his hand over his hair,
sighing heavily as though away his bewilderment.

TITLE 57.

"I DON'T KNOW WHAT YOU WANT ME TO DO WITH YOU.
I DON'T WANT YOU TO STAY WITH ME."

95.

INT. IHN - BEDROOM - CLOSE SHOT JULIE - JULIE

FINALLY. Peter! Julie asks him about mother Peter! Julie
turns and tip-toes to Peter

TITLE 57.

"I DON'T WANT YOU TO STAY WITH ME."

96.

INT. IHN - SITTING ROOM - MED. SHOT PETER - JULIE

PETER. Still studying photograph of Angelica when Julie tip-
toes behind him all unsuspecting. She bows over to
kiss his hair. Then she sees the photograph. Peter
tries to hide it but ... Julie snatches at him.

FLASHES OF RECOLLECTION OF HER PAST. JULIE
REMEMBERS ANGELICA AS SHE USED ONLY ... AND LOVED HIM.
Peter jumps from his chair and snatches her in his arms.
He closes the screen over his lap and he holds her in his arms.

97.

INT. IHN - SITTING ROOM - MED. CLOSE SHOT PETER & JULIE

Julie gives Peter a little look of reprobation. He hangs
his head. Then Julie brings herself to look at the
portrait. CUT IN WITH FLASH

100.

Julie and Peter walk toward the alcove where the bat
is. Or else Peter carries Julie. As they come to the
threshold of the alcove they kiss again. In the middle

98.

INT. IHN - SITTING ROOM - CLOSEUP JULIE

As she looks at the portrait.

101.

INSERT: INT. ROOM IN DAY. FLASH of Angelica's portrait.

BACK TO SCENE. But then tragically Julie asks, "Who is 'she'?"
Peter answers. Denovan's played him. A pistol is pointing
CUT TO

FLASHES OF PAST.
FLASHES OF PAST.
FLASHES OF PAST.
FLASHES OF PAST.

CUT OUT OF FLASHES.

100. INT. INN - SITTING ROOM - MED. SHOT PETER & JULIE

INT. INN - SITTING ROOM - MED. SHOT PETER & JULIE
Julie and Peter have their faces close together.

PETER REPLIES: Upset, annoyed, bewildered. Julie

TITLE 35. "HER NAME IS --- ANGELICA! --- I
WAS ENGAGED TO HER BACK IN ENGLAND."

BACK TO SCENE. "Angelica! Engaged to her!" Julie repeats
studying the portrait. Then, looking toward Peter, she
asks, "What happened, Peter dear?" Peter hesitates,
Julie insists "You must tell me." Peter speaks:

TITLE 36. WITH THE LINE "OF COURSE I TOLD HER ABOUT YOU"
Peter opens his eyes. Donevan comes in. Donevan says
"LANDLORD IS GONE AND --- SHE BROKE THE ENGAGEMENT OFF."

BACK TO SCENE. "You told her about me? Oh Peter!" Julie
cries. Peter puts her hand affectionately. "Don't feel
badly about it, Julie. I don't really." Julie looks at
him in surprise. "You don't feel badly?" She asks. Peter
shakes his head. Julie asks:

TITLE 37. "ISN'T SHE THE GIRL YOU LOVE?"

BACK TO SCENE. - Miserable and mumbbling. Peter replies:

TITLE 37a. "SHE'S THE KIND OF GIRL I LOVE."

BACK TO SCENE. "oh, so that's all, Peter". Julie laughs.
There is no time to be sad. She stuffs the photograph
into the pocket of Peter's uniform. Then, suddenly determined
to draw him by the magnetism of her passion - pathetically
offering herself on that basis only --- she leans toward him.
Peter jumps from his chair and snatches her in his arms.
Or else she sinks into his lap and he lifts her in his arms.

100. INT. INN - SITTING ROOM - MED. SHOT

Julie and Peter walk toward the alcove where the bed
is. Or else Peter carries Julie. As they come to the
threshold of the alcove they kiss again. In the middle
of this kiss CUT TO

TITLE 38. "THE DAY IS OVER."

BACK TO SCENE. Their first thought is joy and intense
relief and they shout too. Then Julie asks "How do you
101. INT. INN DOOR TO SITTING ROOM - CLOSERUP -

TITLE 39. Hands knocking. "The landlord's old hand; his wife's
hand; Donevan's gloved hand. A stick is pounding
CUT TO

BACK TO SCENE. Donevan registers title. Peter and Julie
listen breathlessly, then Julie shouts "Hooray. Bravo".
Peter looks at her numbly and makes no sound. Donevan
seizes a hold on Peter's hand and drags around with
him out of shot.

102. INT. INN - SITTING ROOM - MED. CLOSEUP JULIE AND PETER

Still kissing, the noise makes them tear themselves apart. They are upset, annoyed, bewildered. Julie calls out "What is it?"

103. INT. INN - CLOSE SHOT OF DOOR -

The door opens and Col. Donovan appears on the threshold with the landlord. Back of them crowds of people. The landlady is carrying candles.

104. INT. INN - SITTING ROOM - MED. CLOSE SHOT

Julie, Peter and Donovan. Col. Donovan enters to Peter and Julie. They are bewildered and embarrassed. Donovan does not show any surprise at seeing them thus together. He puts his arm around them both and yells "Hooray, hooray", without any explanation. CUT IN WITH

105. INT. INN - SITTING ROOM - FULL SHOT

People swarming the room, pouncing on the brandy, lighting candles etc. CUT BACK TO

106. INT. INN - SITTING ROOM - MED. CLOSE SHOT -

Julie, Peter and Donovan. Donovan finally explains to the bewildered Julie and Peter.

TITLE 38. "THE WAR IS OVER."

BACK TO SCENE. Their first thought is joy and intense relief and they shout too. Then Julie asks "How do you know?" Donovan explains

TITLE 39. "THE NEWS WILL BE ANNOUNCED OFFICIALLY TOMORROW"

BACK TO SCENE. Donovan registers title, Peter and Julie listen breathlessly, then Julie shouts "Bravo, bravo". Peter looks at her numbly and makes no sound. Donovan seizes a hold on Peter's hand and dances around with him out of shot.

107. INT. INN - SITTING ROOM - FULL SHOT -

Dunovan dances around room with Peter. Julie alone, backs away to a wall opposite the fire. She has come now to think of her own loss. People rush in bearing fresh wine, etc.

108. INT INN - SITTING ROOM - MED. CLOSE SHOT JULIE -

Tragic face, her haunted eyes, the sense of despair and loss. Back of her are the shadows of dancing figures. She stares straight ahead of her.

109. INT. INN - SITTING ROOM - CLOSE SHOT

A comedy character - an old man. He waves a bottle and shouts lustily

TITLE 40, "VIVE LA VICTOIRE!"

110. INT. INN - SITTING ROOM - CLOSEUP JULIE -

Julie listens numbly. She looks at someone else. CUT TO

111. INT. INN - SITTING ROOM -

A tired soldier echoes the shout "Vive la Victoire"
CUT IN WITH

112. INT. INN - SITTING ROOM - CLOSEUP JULIE

Stirred in spite of herself. She looks up and sees

113. INT. INN. - SITTING ROOM - CLOSE SHOT

An emaciated woman with her arms around her small boy breathlessly prays and finally yells "Vive la Victoire."

114. INT. INN - SITTING ROOM - CLOSE SHOT JULIE -

Julie resigned, now conquered. She raises her hands and shouts

TITLE 41.

"VIVE LA VICTOIRE."

115. INT. INN - SITTING ROOM - FULL SHOT -

They rush at Julie and fairly lift her to the table. Peter stands near this table. They give Julie a tin cup, pour wine in and tell her to drink a toast to victory. Julie thinks a moment and then offers a toast.

TITLE 42.

"WE'VE ALL LOVED AND LOST
SOMETHING! MAY WE HAVE
STRENGTH TO ---- CARRY ON!"

116. INT. INN - SITTING ROOM - CLOSE JULIE -

She makes the toast with tears in her eyes and gropes for Peter's hand.

117. INT. INN - SITTING ROOM - CLOSER PETER

Julie's hand gropes for his. He takes it and kisses it.
CUT TO

118. INT. INN - SITTING ROOM - MED. CLOSE SHOT -

A group of people. They see Peter kiss Julie's hand. They remark among themselves "Look at the covers --- come let us leave them alone. The landlord waves them good night saying:

TITLE 43.

"GOOD NIGHT M'SIRU ET MADAME!"

119. INT. INN - SITTING ROOM - MED. CLOSE SHOT

Julie, Peter and Donovan. Julie and Peter look at one another startled. Donovan lifts his eyebrows humorously. Donovan exits waving to the other to follow him.

120. INT. INN - SITTING ROOM - FULL SHOT

The room is empty. Julie fairly slumps from the table. She looks at Peter piteously. He turns away from her embarrassed and uncertain. She knows then that he is ashamed of his love for her --- that he wants to go back to his old life. He tries to pretend to her, saying, "Julie, Julie dear." She answers "Please don't speak --- go". She pushes him away from her. He exits toward the door. She looks after him wanting to call him back but controlling herself.

121. INT. SITTING ROOM - CLOSE SHOT AT DOOR -

Peter enters shot, opens the door, looks back once.
CUT IN WITH

122. INT. INN - SITTING ROOM - CLOSEUP JULIE -

"No, Peter don't come back" she tells him - "Just go."
CUT BACK TO

123. INT INN - SITTING ROOM - CLOSE SHOT AT DOOR

Peter exits, closes the door after him, FADE ON THE
CLOSED DOOR.

SUBTITLE 44.

THE SOUTH AFRICAN BRIGADE WAS
DEMOBILIZED AT CAPE TOWN --- WHERE
THE BUGLE RANG OUT SHARPLY AND
PEOPLE SHOUTED THE BRIEF, ELECTRIC
WORDS "WELL DONE! WELCOME HOME."

124. EXT. ADDERLEY ST REET - CAPE TOWNE -

The street is hung with flowers and flags. Modern
palace and iron roofed shanty jostled together.

"A hundred old friends never seen before clapped him
on the back, wrung his hand, fired eager questions at
him and did not expect an answer; a woman seized his
cap, decorated it with roses from her breast, and
replaced it on his head; girls hung on his arms; sun-
burned men from the veldt and farm fell into step beside
him, thrust cigars into his pockets and offered him
meals, the use of motor-cars, and all that they
possessed when he should be dismissed; and coloured
folk peered for a passing sight of him that they might
tell their black babies in the days to come."

FADE OUT

SUBTITLE 45.

GONE WAS THE MADDENED HORROR THROUGH

WHICH THEY HAD SOMEHOW PASSED ALIVE.

THE WORLD WAS NOT A PLACE OF
SAVING BANDS, CRASHING BANDS AND
SHOUTING, DESPERATELY JOYFUL PEOPLE!

The above subtitle is to be SUPERIMPOSED OVER a
stirring stock or studio shot of the returning soldiers.
A band marching through the camera. Soldiers with their
bayonets hung with flowers. Women rush into the ranks
to kiss their heroes. Proud, exultant faces, dimly seen.

This is to convey the sense of Mr. Keable's opening
chapters in "Recompense" without leading us into the
evil ways of excessive footage and superfluous story.

FADE OUT

SUBTITLE 46 .

THEN --- THE FLAT DISTURBING QUIET OF
EVERYDAY LIFE --- IN THE SOUTH AFRICAN
BERG AND FIVE DAYS FROM ANYWHERE.

126. A VERY LONG SHOT

A desolate long shot of African Berg, to include the
trading post where Peter will be found at work
QUICK FADE TO

127. INT. TRADING POST - LONG SHOT

Peter, Stenhouse, Mosheshoe and natives . A procession of native men and women carrying skin sacks of meal, hides and wool to be weighed by Peter and Stenhouse, who stand in attendance by the scales. Near the scales is a horse whip. They are given trading coupons by Stenhouse which entitles them to credit in the store. Peter stands next to Stenhouse at the scales.

SUBTITLE 47.

"BUYING STINKING WOOL FROM SNEAKING HIGGERS" ---THAT WAS HOW DONOVAN DESCRIBED THE JOB HE HAD FOUND PETER AT THE LONELY TRADING POST.

128. INT. TRADING POST - CLOSEUP STENHOUSE -

Stenhouse watching the scales.

SUBTITLE 48.

STENHOUSE.....

129. MED. CLOSE SHOT AT SCALES.

A native man is waiting with his skin sack of meal. He is poorly dressed. Stenhouse takes his place back of the scales. Peter stands next to him. Stenhouse roars at the native, "Hey you! Put that sack down". A little cowed the native obeys. Stenhouse weighs the sack.

INSERT:

CLOSEUP OF SCALES. showing the weight to be 40 lbs.

BACK TO SCENE "15 pounds or one stone and here is your trading slip." Stenhouse writes on a pad and gives it to the native who thanks him profusely. Stenhouse looks toward Peter a moment. He realizes Peter has noticed that he cheated the native. He gives Peter a warning look and turns back to scales.

130. CLOSEUP PETER

He is watching Stenhouse, realizes that the negro is being cheated CUT IN WITH

131. MED. SHOT - PETER, STENHOUSE NATIVE & MOSHESHOE -

Moshehshoe steps up to the scales with two full sacks of meal. He has more confidence in his manner than the other natives and is better dressed than the other natives.

132. MED. SHOT - STENHOUSE AND MOSHESHOE -

Stenhouse is weighing Moshehshoe's sacks. Moshehshoe watches attentively CUT IN WITH

SUBTITLE 50.

MOSHESHOE, A CONQUERED CHIEFTAIN'S SON.

.....

BACK TO SCENE Stenhouse makes his price to Moshehshoe. From a hip pocket in his dirty corduroy trousers, Moshehshoe takes out a pencil and stands expectant by the scales. A second native peers over Moshehshoe's shoulder and a third swings packet of wool on the scales.

133. CLOSEUP MOSHESHOE -

Very laboriously he adds up the figures he has been writing on his pad. CUT IN WITH

134. CLOSEUP STENHOUSE

He looks over the scales at Moshehshoe and snarls "Hurry up, your sheep will have time to grow more wool before you get through." CUT BACK TO

135. CLOSEUP MOSHE HOE

He answers Stenhouse with a brief glance of protest and then goes on adding. Finally he speaks.

TITLE: 51.

"BAS COUNT WRONG!"

136. MED. SHOT ENTIRE GROUP

Stenhouse snarls "What the --- do you mean?" Mosheshoe replies: "See scales, see figures. Bass count wrong." Stenhouse snatches up the horsewhip and makes a lunge at Mosheshoe. Peter rushes into the shot just in time to catch Stenhouse's hand. Stenhouse turns on Peter with a curse. CUT TO

137. FLASH OF MOSHESHOE WITH NATIVES.

Mosheshoe stands alert and unafraid, but not too pointedly so. The other natives frankly cower. CUT TO

138. MED. CLOSEUP - PETER AND STENHOUSE

Stenhouse is snarling "What the --- do you mean by doing a thing like that?" Peter calms him by speaking quietly "That's no way to treat those men." Stenhouse speaks, "The point is, are you going to cut it too fine with the fool niggers, or let them cheat you?" Peter replies, "Well, ---- if you force me, I should say neither," adding:

TITLE 52.

"I OBJECT TO BEING CHEATED AND STILL MORE I OBJECT TO BRING A CHEAT -- AND SO PLAY FAIR OR I WILL REPORT TO THE GOVERNMENT."

BACK TO SCENE Peter exits from shot. Stenhouse stares after him for a moment bewildered.

139. MED. LONG SHOT

Peter passes Mosheshoe on the way to the house. Mosheshoe touches his forehead to him as he passes, a sign of thanks. Peter glances at him with interest. CUT IN WITH

140. MED. CLOSEUP STENHOUSE

Puriously, he looks after Peter. FADE OUT

SUBTITLE 53

THERE IS NO PRISON MORE GRIM THAN
THE LONELINESS OF THE AFRICAN BIRD.

141 INT. COMBINED STORE AND LIVING ROOM - TRADING POST - NIGHT.

Picturesque setting, lighted by the usual hanging kerosene lamps. Fitful spurts of rain at the windows. An open fire burning or perhaps a coal stove; and the general atmosphere of chill. Counters, shelves, etc. as described in novel.

Peter and Stenhouse are just finishing their supper. They are being served by Maury, a young girl of 12 years. Rosa (Stenhouse's woman) is huddled near the stove accepting an occasional morsel from Stenhouse's plate always given with an almost lewd affectionate manner. Stenhouse is drinking heavily, he has been doing so evidently for some time. Peter is human enough to have a small glass of whiskey. After the usual business of the scene has been running a few feet, Peter takes exception to Stenhouse's drunken manner with the girl by the stove. He lights his pipe, picks up the newspaper as though to try to divert his thoughts. CUT TO

142 INT. TRADING POST LIVING ROOM - CLOSEUP STENHOUSE -

stenhouse starts to pour hi self a drink of whiskey in a disgustingly large glass. He lets it slop on the table with his unsteady hand. He watches Peter to see if he will wince; but Peter looks unconcerned. Then to taunt Peter he asks him "Won't you have a drink?"

143 INT. TRADING POST LIVING ROOM - CLOSEUP PETER -

Peter puts his hand over his glass and says, "No thank you, I have had plenty." To prove it he very cheerfully tosses off the last drop. CUT BACK TO

144 INT. TRADING POST LIVING ROOM - CLOSEUP STENHOUSE-

Getting more angry. He tosses off half his drink, slobbering at the mouth; then he looks at Peter as if seeking a new way to taunt him. He speaks:

(SCENE CONTINUED)

144 Continued.

TITLE 54

"HEARD YOU WERE KICKED OUT OF THE
WAR OVER A WOMAN. PRETTY RUMMY
FOR A PARSON, WASN'T IT?"

145

INT. TRADING POST LIVING ROOM - CLOSEUP PETER -

He winces - but does not deign to reply.

146

INT. TRADING POST LIVING ROOM - MED. SHOT -

Stenhouse, more angry, grabs the small negress who is serving him and plies her with drink. Then he seizes her and says, "Turn around." The girl obeys. Then Stenhouse catches her by the collar and rips her dress with one furious gesture from top to bottom - Peter rises in indignation CUT TO

147

INT. TRADING POST LIVING ROOM - CLOSE SHOT ROSA -

She laughs hysterically at her master's prank.

148

INT. TRADING POST LIVING ROOM - MED. LONG SHOT -

Stenhouse bawls, "Now dance. Show his reverence what you can do." The child stands there naked, laughing foolishly, looking from one to the other. CUT TO

149

INT. TRADING POST LIVING ROOM - CLOSEUP PETER -

He bites his lip, his face dispassionate and almost frozen. He is simply determined that Stenhouse shall not drive him from the room. He speaks calmly -

TITLE 55

"YOU DON'T SHINE AT THIS SORT
OF THING, STENHOUSE."

150 INT. TRADING POST LIVING ROOM - CLOSEUP STENHOUSE -

Red rage gleams in the man's eyes. He glances around and sees Rosa. CUT IN WITH

151 INT. TRADING POST LIVING ROOM - CLOSE SHOT ROSA -

She coquettess in a maudling way. A study of ugly voluptuousness CUT BACK TO

152 INT. TRADING POST LIVING ROOM - CLOSEUP STENHOUSE -

A flame of devilishness humor flickers in his eyes.

153 INT. TRADING POST LIVING ROOM - MED. SHOT STENHOUSE AND ROSA -

stenhouse lurches at her, pulls her to her feet. "Rosa you're older, you have more of a figure. Strip, my girl! Let his holiness see if you can dance better."

154 INT. TRADING POST LIVING ROOM - CLOSESHOT PETER

Peter is aroused at last, "Steady, Stenhouse, you are going too far." CUT TO -

155 INT. TRADING POST LIVING ROOM - CLOSEUP STENHOUSE -

He bawls, "Did you know a better woman in France?"

156 INT. TRADING POST LIVING ROOM - CLOSEUP PETER.

He cries out, "Damn you, Stenhouse, keep quiet!"

157

INT. TRADING POST LIVING ROOM - MED. CLOSE SHOT -

Stenhouse turns to Rosa and commands her to undress. The girl looks dumbly from Peter to Stenhouse. "No, Bass, that not good, me big girl. No can do." Then Stenhouse's suppressed anger finds expression, "Do as I tell you," Rosa cowers. Stenhouse reaches for a heavy whip which hangs on the wall by his side. The girl, terror stricken rushes out of shot.

158

INT. TRADING POST LIVING ROOM - MED. SHOT -

Stenhouse rushes after Rosa. Peter comes down toward Stenhouse. Rosa runs to Peter and falls at his feet. The child hides under the table. The blow which was meant for Rosa strikes Peter.

159

INT. TRADING POST LIVING ROOM - CLOSE SHOT PETER

Peter nurses his stricken arm and faces Stenhouse with beads of perspiration on his forehead.

160

INT. TRADING POST LIVING ROOM - MED LONG SHOT

Stenhouse is about to strike another blow at Peter. Peter in self defense rushes at Stenhouse to fore-stall the blow. Ad lib fight scene and getting Rosa and Maura out of room. Stenhouse keeps control of the whip. Peter tries to fight him with chairs, with cans from the shelves. Stenhouse flays Peter. CUT IN WITH

161

INT. KITCHEN AT TRADING POST - NIGHT.

Squalid African kitchen. Natives excited, stand near Moseshoe who guards the door leading to kitchen. Moseshoe opens the door -

162 INT. LIVING ROOM - TRADING POST - CLOSEUP MOSESHOE -

Shot from Living Room - Moseshoe is peering through
the deer watching the fight -

163 INT. LIVING ROOM - TRADING POST -

Some of the fight. Women run out of room to kitchen.
Peter getting the worst of it. Moseshoe springs into
the fray, grabs the whip from Stenhouse's hand in such
a way as to give Peter a moment to make one last
telling dive at Stenhouse, sending him sprawling against
the stove.

164 INT. LIVING ROOM - TRADING POST - CLOSE SHOT STENHOUSE

As he falls against the stove. On the floor nearby
may be a whiskey bottle, reminder of his drunken
debauch. Moseshoe enters the shot, looks at Stenhouse.
CUT IN WITH

165 INT. TRADING POST LIVING ROOM - CLOSEUP PETER

His clothes are torn, his flesh is bleeding and
also in great pain. Peter looks anxiously toward
Stenhouse CUT BACK TO

166 INT. LIVING ROOM - TRADING POST - MED. CLOSE SHOT.

Moseshoe and Stenhouse. Moseshoe nods to (Peter)
"He is all right, Bass." Moseshoe exits to Peter.

167

INT. LIVING ROOM - TRADING POST - CLOSEUP PETER -

"Thank God" he breathes. Then with Stenhouse off his mind he becomes conscious of his own pain. He turns and goes out of shot.

168

INT. LIVING ROOM - TRADING POST - MED. SHOT.

Peter sinks down on the couch. Mosheshoe looks at him compassionately. Peter's head sinks exhausted on the table, while Mosheshoe goes and gets a basin filled with water or some liniment from the counter which he brings back toward Peter. He tells Peter that he will dress his cuts. Peter starts to bare his shoulder.

CUT TO -

169

INT. LIVING ROOM - TRADING POST - MED. CLOSE SHOT.

Peter and Mosheshoe. Peter bares his wounds. Mosheshoe dresses them. Peter looks at him with new interest, saying, "Thank you, Mosheshoe." Mosheshoe looks toward Stenhouse with hatred. Then he turns to Peter and speaks, "This is no place for Bass." Peter answers, "I know it", adding:

TITLE 66A

"MOSHESHOE, I AM GOING DOWN THE MOUNTAIN TOMORROW."

Mosheahoe speaks:

TITLE 56

"BASS NEED GUIDE - I GO WITH HIM."

BACK TO SCENE:- Peter looks toward Stenhouse and asks, "Do you dare?" Mosheshoe answers, "I show Bass way".

170

FADE IN
EXT. TRADING POST MORNING -

Moseshoe walks into the scene leading horse CUT TO

171

INT. TRADING POST - MORNING

Just as set was left after foregoing fight.

Stenhouse is discovered in scene, perhaps making himself some coffee, he is in a horrible humor. Peter enters from the adjoining room carrying his traveling kit and ready for the journey.

172

INT. TRADING POST - CLOSE SHOT STENHOUSE

He turns from the coffee making and shouts at Peter "hey, you" adding

TITLE 57

"YOU -- CLEAN UP THIS PLACE!"

173

INT. TRADING POST - MED. SHOT PETER

Stenhouse comes toward him threatening him. Peter answers "I am going away, Mr. Stenhouse." Stenhouse snorts

TITLE 58

"LIKE ---- YOU ARE. YOU HAVE A
YEAR'S CONTRACT WITH ME."

BACK TO SCENE Peter replies coldly "You are no respecter of contracts" He turns to go, Stenhouse in a roar of anger overturns the table. Quite calmly Peter takes up his bag and exits. Stenhouse follows after him.

174

EXT. TRADING POST - MORNING

Peter enters from the house to Moseshoe who is waiting. Moseshoe helps Peter to horse and they start off.

175

EXT. TRADING POST

CLOSEUP Stenhouse. He looks after Peter ugly and vicious. We see he is determined to get revenge.
FADE OUT

SUBTITLE 59

AT THE END OF A DAY'S JOURNEY

176

FADE IN

INT. HUT - THATCHED ROOF - MUD WALLS - SMALL PORCH IN FRONT
EARTH FLOOR - MED. SHOT

A stove, a table on which supper is laid, a cot bed in the corner beneath a window, empty tin cans etc. The scene is lighted by a small candle. Peter and Mosheshoe are just finishing supper. After a moment, Mosheshoe starts clearing the things away. Peter rises, yawns, looks at his wrist watch and indicates that he will go to bed. Peter starts to undress and Mosheshoe exits to exterior.

177

EXT. HUT - MED. SHOT - NIGHT

Mosheshoe enters scene from the dug out, goes to the horses and tethers them more tightly. As he is tightening the reins on the horses, he seems to become conscious of impending danger. A noise in the bushes arouses his attention. He sees what has caused the noise - and returns to the hut in a restless manner - still fearing something/ CUT IN WITH

178

EXT. BUSHES - MOONLIGHT

The leaves flutter, then an owl flies from the bushes
CUT TO

179

INT. HUT

Room still lighted by candle. Moseshoe enters from the outside. Peter is discovered ready for bed. He has removed his boots and coat and is curled up on the cot. Moseshoe sinks down on the floor in front of door while Peter takes up the candle and blows it out. CUT TO

180

INT. HUT - CLOSE SHOT PETER

He yawns fulsomely. He glances at his wrist watch.

INSERT

Of a man's luminous wrist watch, the hands pointing to eight.

back to scene Peter pounds the pillow trying to make it comfortable and turns his face to the wall and relaxes. CUT TO

181

EXT. HUT - NIGHT SHOT - MOONLIGHT - CLOSEUP

Stenhouse's feet. Heavy boots crunching the rocks trying not to make a noise. CUT TO

182

INT. HUT - CLOSE SHOT MOSHESHOE

He stirs restlessly, opens his eyes a moment, closes them again satisfied that nothing is wrong and relaxes sleepily. CUT TO

183

EXT. HUT - CLOSEUP STENHOUSE'S FEET

Walking stealthily on the hard earthern floor of porch.

185

INT. HUT - FULL SHOT

The door opens. The silhouette of Stenhouse, black against the moonlight. He is carrying a heavy revolver CUT TO

186

INT. HUT - FULL SHOT

Suddenly Stenhouse closes the door and the silhouette disappears and all is blackness save for the spot of moonlight over Peter's bed. CUT TO

187

INT. HUT - CLOSE SHOT PETER

He starts up and looks about him in a dazed manner asking "What is it Mosheashoo? What is it?" CUT TO

188

INT. HUT - FULL SHOT

A man's shadow (Stenhouse) darting across the room. The flash of a shot from Stenhouse's gun.

189

INT. HUT - CLOSE SHOT OF PETER

The shot hits the wall back of Peter. He grabs his revolver and jumps from cot. Goes out of scene.

- 190 INT. HUT. CLOSE SHOT. STENHOUSE.
His figure is dimly outlined - the muzzle of his gun is touched with a sharp high light, the reflection of the moon - the muzzle follows the direction of Peter across the room.
CUT BACK TO -
- 191 INT. HUT CLOSE SHOT PETER.
Peter looking towards Stenhouse straining his eyes to see him, revolver in hand - he raises his left hand and rubs his eyes to clear them - we see the luminous dial of his watch.
- 192 INT. HUT. CLOSE SHOT STENHOUSE.
He sees the luminous dial of Peter's watch, takes aim and fires.
- 193 INT. HUT CLOSE SHOT PETER.
The revolver falls from Peter's hand - he crumples and falls to the floor.
- 194 INT. HUT MED. CLOSE UP STENHOUSE (SHOWING DOOR TO HUT)
Stenhouse rushes to the door and exits. He leaves the door open so that the room is fairly illuminated by the moonlight.
- 195 INT. HUT. CLOSE SHOT PETER AND MOSHESHOE.
Peter is wounded and writhing. Mosheshoe lights a candle and bends over him in alarm, then without a word lifts him and carries him to the bed.

196

INT. HUT. CLOSE SHOT AT BED.

Mossheshoe lifts Peter to the bed. Peter's face is livid with acute physical agony. He clutches wildly at the negro's shoulder and moans. Mossheshoe tells him "I go for help, Bass" Peter gasps:

TITLE 60

"NO USE GO FOR HELP - FIVE DAYS
AWAY -- WOULD BE TOO LATE."

Mossheshoe pleads with Peter that the situation is not hopeless and he cries out "No, Bass."

197

INT. HUT. MED. SHOT.

Suddenly Mossheshoe places phoxain Peter's head on the pillow turns and gathers the food and water which he leaves close to the bed. Peter is beating the mattress desperately with pain. Mossheshoe tells him he is going for help and exits with Peter trying to call him back.

FADE OUT.

NOTE

PERHAPS A SCENE - INT. HUT IN BUSHES.

where Mossheshoe see Stanhouse outside. Stanhouse starts to shoot him. Mossheshoe throws his knife and kills him.

FADE OUT.

- 198 TITLE 61 BY DAWN MOSHESHOO HAD REACHES HIS FATHER'S VILLAGE.
- 198 EXT. NATIVE VILLAGE. Mosheshoo staggers into village exhausted from the long night's run. He raises his arms and shouts - people begin coming out of the tents - a large man evidently the Chieftain, reaches Mosheshoo first. CUT IN WITH
- 199 EXT. NATIVE VILLAGE. MED. CLOSE SHOT. MOSHESHOO & CHIEFTAIN. Mosheshoo tells the Chief what has happened to the white man. The Chieftain raises his hand giving an order to those out of shot. Natives enter. All exit.
- 200 EXT. VILLAGE - LONG SHOT - HOLLOW TREE IN F.G. The Chieftain leads the way towards a hollow tree suspended next to it, is a crude mallet used in telegraphing signals. Under the direction of the Chieftain one of the tribesmen take up the mallet and beats a message in code. In the b.g. Mosheshoo sinks down on a stone. Someone brings him a crude earthen flask to drink from. QUICK FADE.
- TITLE 62 THROUGHOUT THIS DAY, THE DRUM TELEGRAPHS TOOK UP THE CRY OF NEED FROM ONE VILLAGE TO THE OTHER -- IN THE VAGUE HOPE OF GETTING THE MESSAGE THROUGH TO THE WHITE MAN.
- 201 FADE IN. EXT. MOUNTAINS. HOLLOW TREE. CLOSE SHOT. A Native is beating his code. CUT TO -

202

EXT. VERY LONG SHOT. EXT PANORAMA OF THE MOUNTAINS.

A vista of wild loneliness.

DISSOLVE TO -

203

EXT. THE SECOND NATIVE VILLAGE IN THE MOUNTAINS.

A Native of another tribe with his hand on the mallet listens to the code. His brother gathers about him with great interest. The native then starts beating his own signal. Chief talks to Native runner who exits with message.

FADE OUT.

TITLE 63

BY NIGHTFALL, MOSHESHOSH AND HIS
BROTHERS HAD REACHED PETER'S SIDE.

204

EXT. HUT. NIGHT.

Natives dancing their wild devil dances around a bonfire Black shapes leaping in the light of the flames - A Medicine Man beating a large drum.

205

INT. HUT. MHD. CLOSE SHOT MOSHESHOSH AND PETER.

Peter has now reached the end of one days of loneliness and suffering. He is weak and white, he is writhing with agony and tormented by the drums beating outside.

206

EXT. HUT. CLOSE SHOT MEDICINE MAN.

Beating drums.

CUT TO -

207

INT. HUT.

Peter puts his hand over his ears to shut out the beating of drums - "What is that Mosheshee" he asks. Mosheshee answers:

TITLE 64

"THAT MEDICINE DANCERS - DRIVE DEVIL AWAY."

Again Peter claps his hands over his ears and yells: "Make them stop and let me die in peace." Peter flings himself back on the pillow. Mosheshee looks helplessly.

208

INT. HUT AT DOOR.

A husky, barbaric Medicine man stalks in.

209

INT. HUT MED. SHOT MOSHESHEE, PETER AND MEDICINE MAN.

The Medicine Man stalks into scene and stands looking down at Peter.

210

INT. HUT. CLOSE SHOT BARBARIC MEDICINE MAN.

Looking down at Peter.

211

INT. HUT CLOSE UP PETER.

Catches sight of the Medicine Man and screams in
childish terror. CUT BACK TO

212

INT. HUT CLOSE SHOT MEDICINE MAN.

He shakes his head as if condemning Peter to death and speaks:

TITLE 69

"BABES DIE."

213

INT. HUT MED SHOT MEDICINE MAN.

Medicine Man exits from scene - Meshehoo looks after him helplessly. He understands that something is wrong but does not know what it is. Looks on helplessly at Peter suffering.
FADE OUT.

NOTE

IT MIGHT BE GOOD TO HAVE PETER IN HIS DELIRIUMS CALL FOR JULIE:

TITLE "JULIE - MY JULIE - I NEED YOU!"

TITLE 65

THUS FOUR DAYS PASS --

214

EXT. HUT DAWN.

The Medicine Man still beating drum, a few dancers performing wearily. Everything looks tragic tawdry, forlorn. A lookout stands apart from the rest watching the road below. After the scene has run a moment in dull monotony the look-out rises and cries to his brethren. They all gather about him.

CUT IN WITH.

215

EXT HUT CLOSE SHOT. LOOK OUT.

Watching the road. He spies the white man and calls out

216

EXT LONG SHOT MOUNTAIN TRAIL

Three people on horseback making a perilous ascent the trail. Donevan, Sampson and Julie. They gallop towards the hut
CUT IN WITH

217

EXT HUT

Excitement among the natives, some of them rush to the hut to warn Peter.

218

INT. HUT FULL SHOT

Natives rush in hut to tell Peter and Mosesheshoe of the white man's approach. Natives exit CUT IN WITH

219

INT. HUT MED. CLOSE SHOT PETER AND MOSHESHOE.

Peter turns weakly on the pillow too worn out to care
Mosesheshoe looks at him tragically feeling that the battle is lost.

220

EXT HUT.

Dr. Sampson, Julie and Donovan arrive at hut dismount and exit towards the hut - the natives stare after them

221

INT. HUT FULL SHOT JULIE SAMPSON AND DONOVAN.

Julie hurries immediately to Peter, kneels beside the cot - while Sampson starts to unpack his cases assisted by Donovan CUT

222

INT. CLOSE UP JULIE AND PETER.

Julie slips her arms around Peter's neck holding him to her, a glimmer of recognition comes into his eyes he speaks
TITLE 66 "JULIE, YOU'VE BEEN AWAY SO LONG!"

Julie smiles lovingly and becomes serious again and

CONTINUED.

227.

222 CONTINUED

INT. HUT. C.U. JULIE AND PETER.

and says cheerily "You've not taken very good care of yourself Peter. Since I left you." He smiles faintly captures one of ther hands and presses it to his cheek.

"Peter, you are going to take orders -
not to give them."

223

INT. HUT M.D. SHOT.

CUT

224.

INT. HUT CLOSE UP JULIE AND DONOVAN. MOSHESHOE IN B.G.

Julie and Donegan anxiously watch the Doctor as he examines Peter; she is nervous and anxious. Donegan puts his arm around her to calm her, and we see by their faces the seriousness of Peter's condition. Julie gives a little cry of horror and exits quickly towards Peter and the Doctor.

225.

INT. HUT M.D. SHOT INT. HUT - JULIE, PETER, DUNEGAN AND GORDON

225

M.D. SHOT INT. HUT - SAMPSOM. JULIE AND PETER ON COT.

TITLE

DR Sampson has just finished his examination as Julie rushes to Peter's side. She kneels beside Peter, takes his hand and looks up into the Doctor's face for his answer. Dr. Sampson speaks:

TITLE 67
"THERE'S NO HOPE OF GETTING HIM BACK TO CAPE TOWN FOR TREATMENT - WE MUST AMPUTATE AT ONCE."

CUT.

226.

226

INT. HUT CLOSE UP PETER AND JULIE.

Peter hears what DR. Sampson has said, he rises up on one arm. Julie supports him, he cries "Amputate? Don't let them! Julie, don't let them!" Julie holds him in her arms, soothes him and answers decisively "Don't worry Peter, I won't" She turns and faces DR. Sampson, says "You're not going to amputate!"

PAGE CUT

227. EXT. HUT - CLOSE UP DR. SAMPSION

Dr. Sampson is in the habit of giving orders, and not receiving them. He speaks sternly:

TITLE 68.

"NURSE, YOU ARE HERE TO TAKE ORDERS - NOT TO GIVE THEM."

CUT

228. INT. HUT CLOSE UP JULIE AND PETER

Julie holds Peter in her arms, defying Sampson and speaks:

TITLE 69.

"I LOVE THIS MAN, AND I LIVED WITH HIM IN FRANCE - YOU MUST DO AS I SAY."

CUT

229. INT. HUT - MED. SHOT - JULIE, PETER, SAMPSION AND DONOVAN

Sampson sees that she is determined, and means what she says: he looks around to Donovan for help. Donovan comes closer to Sampson. Julie faces them bravely while Peter clings to her. Donovan tells Sampson "You must do as she says, Doctor," adding:

TITLE 70.

"JULIE'S RIGHT, HE BELONG TO HER."

Sampson answers simply "Very Well". He looks toward Julie and speaks tenderly "All right, Julie, it shall be as you say." Crosses with Donovan to his cases and starts to repack them.

230. INT. HUT - CLOSEUP JULIE AND PETER

Julie still clasping Peter tightly. Tears of relief come to her eyes. She turns to Peter and tells him: "He won't amputate, you'll be all right now." Peter buries his face in her breast while she holds him tightly, comfortingly --- soothingly.

FADE OUT

SUBTITLE 71.

THEY BOUND PETER ON A STRETCHER
OF WILLOWS --- IT WAS A GRIM
CRUCIFIXION OF PAIN.

231. SUPERIMPOSE TITLE OVER
EXT. MOUNTAIN LOCATION

Peter is being carried down the mountain by natives on a stretcher, holding Julie's hand. The peril of the descent and the agony of Peter can be thus gotten over impressionistically. As Peter comes close to the camera FADE OUT TITLE and let scene run a moment showing him holding the hand of Julie.

FADE OUT AND INTO -

SUBTITLE 72.

SOMETIMES THE SKY SEEMED RED ABOVE
HIM, SOMETIMES THE BABBLE OF THE
NATIVES WAS MORE THAN HE COULD BEAR,
BUT ALWAYS --- THERE WAS JULIE'S
HAND TO HOLD!

232. EXT. AT FOOT OF THE MOUNTAIN - PETER, STRETCHER BEARERS
MOSHESHOE, DONOVAN, SIMPSON AND JULIE

The moment has come for Mosheshoe to say good bye, Peter tries to rise a little from the stretcher, Julie helps him.

CUT IN WITH -

233. EXT. AT FOOT OF MOUNTAINS. MED. CLOSE SHOT PETER
AND MOSHESHOE

Peter grips Mosheshoe's hand, conquers his agony and smiles as he speaks -

TITLE: 73. "GOOD BYE - MY FRIEND."

BACK TO SCENE - to register title .

234. EXT. AT FOOT OF MOUNTAINS - MED. LONG SHOT

Dr. Sampson gives the signal, the stretcher bearers and group of people move on. Mosheshoe stands alone looking after them, holding his hand high in salute.

FADE OUT

SUBTITLE:

THE LOVE OF JULIE - WAS STRONGER THAN DEATH - EVEN IF IT COULD NOT BE STRONGER THAN LIFE. SHE BROUGHT PETER FROM THE VALLEY OF THE SHADOW INTO THE SAFE HAVEN OF HEALTH.

235. EXT. DONOVAN GARDEN . NIGHT

Dr. Sampson, Donovan, and Peter in dinner coats. Julie and Tommy in evening gowns. Tommy is dispensing coffee and liqueurs from the table which is set back on the porch. Julie is smoking a long Russian cigarette and is in her gayest mood.

As the scene opens ~~when~~ she is discovered talking to Tommy in the b. g. Sampson and Peter in the f. g. and Donovan at large.

CUT TO

236. EXT. DONOVAN GARDEN. MED. CLOSE SHOT SAMPSON AND PETER

Peter is thanking Dr. Sampson for his care. Sampson tells him:

TITLE 75.

"YOU ARE QUITE WELL AGAIN AND FREE
TO COME AND GO AS YOU LIKE."

Peter answers "I owe it all to you, doctoer, and I'm grateful as the deuce."

CUT TO

237. EXT. DONOVAN GARDEN. MED. CLOSE SHOT JULIE AND TOMMY

Julie is gazing absently toward Peter. Tommy hands her a cup of coffee saying, "For heaven's sake, Julie, come down to earth and take your coffee." Julie starts, takes the coffee from Tommy and remarks "Excuse me, Tommy, I will be off after Peter." She exits from scene.

238. EXT. DONOVAN GARDEN. MED. LONG SHOT

Julie comes from b. g. towards Peter and Dr. Sampson. She slips her arm through Peter's in such a way that Sampson feels an intruder. He bows slightly and exits towards the b. g. Julie leads Peter towards the garden seat.

239. EXT. DONOVAN GARDEN. MED. CLOSE SHOT. JULIE AND PETER

Julie and Peter enter shot. Julie makes Peter sit down - she slips a cushion behind his head. She throws another cushion on the ground for herself. She sits down on the ground, laying her head against Peter's knee. Peter's manner is that of a man who must fight against the attraction of the woman. Julie asks Peter for a cigarette. "You are a naughty girl, Julie," but he offers her his case.

I HAVE LEARNED FROM
THAT STUDY CUT TO

MURKIN IS LIFE.

Julie looks up curiously and asks quizzically, "And what may that be, Peter dear?" Peter explains seriously,

TITLE 79. "THE LANGUAGE OF MURKIN."

240. EXT. DONOVAN PORCH. SAMPSON. DONOVAN AND TOMMY

They are grouped around the coffee table and Sampson is discussing a new project. He speaks:

TITLE: 76. "I AM TO BE GIVEN FULL CHARGE OF THAT HOSPITAL IN LONDON - AND I WOULD LIKE TO TAKE JULIE WITH ME."

242. EXT. DONOVAN GARDEN. Tommy and Donovan laugh at the idea "What's wrong with that?" Sampson asks. Tommy speaks;

TITLE 77. "YOU'LL NEVER STAND AGAINST ROB, OR GETTING JULIE NOW."

Sampson looks off into the garden in the direction of Peter and Julie. He is disappointed and unhappy and he thinks his friends do not know it. "Well, we've lost a good nurse, then E." he remarks lightly as he stamps out his cigarette. "And now if you will excuse me, I will go into the house." He exits from shot. Tommy and Donovan exchange glances, then Tommy looks after him pityingly.

TITLE:

"MURKIN DOESN'T MATTER. THAT'S NOT I MUST LEAVE YOU --- NO! THAT I HAVE FOUND YOU AGAIN."

Julie looks at him in a panic. "What do you mean, Peter, tell me!" She looks hysterically. Peter replies, "I must go out and serve my fellow men." Julie speaks tearfully,

TITLE 81.

"PETER, I HAVE TURNED YOU, LOVE YOU,
I KNOW YOU --- YOU CAN'T LEAVE ME!"

Peter, he pulls her little her gently from the ground and holds her in his arms.

CUT TO -

241. EXT. DONOVAN GARDEN. MED CLOSE SHOT. GARDEN

Peter and Julie are silently staring into the night. Peter's look is far away and abstracted. Julie looks as if she had all of life and love to look forward to. But Peter is more serious. Finally he speaks:

TITLE 78.

"JULIE, I HAVE BEEN THINKING OF MOSHESHOE. I HAVE LEARNED FROM THAT SIMPLE SAVAGE THE GREATEST MESSAGE IN LIFE."

Julie looks up quizzically and asks saucily, "And what may that be, Peter dear?" Peter explains seriously.

TITLE 79.

"THE LESSON OF SERVICE."

Peter speaks solemnly that Julie is troubled. She frowns, instinctively on her guard against losing him again. Impishly she stamps out her cigarette.

242. EXT. DONOVAN GARDEN. CLOSE SHOT JULIE

An angry, peevish, selfish Julie. She laughs at Peter's ideas. Then she asks defiantly, "But what about one's self?"

243.

EXT. DONOVAN GARDEN. MED CLOSE UP

Peter takes Julie's hand tenderly -- then tells her seriously:

TITLE:

"SELF DOESN'T MATTER. THAT'S WHY
I MUST LEAVE YOU --- NOW THAT I HAVE
FOUND YOU AGAIN."

Julie looks at him in a panic. "What do you mean, Peter, tell me!" Sheaks hysterically. Peter replies, "I must go out and serve my fellow men." Julie speaks tearfully:

TITLE 81.

"PETER, I HAVE NURSED YOU, LOVE YOU,
HELD YOU --- YOU CAN'T LEAVE ME!"

Peter, to calm her, lifts her gently from the ground and holds her in his arms.

CUT TO -

244. EXT. DONOVAN MED. CLOSEUP PETER AND JULIE

Julie pleads tempestuously "You talk of going out to serve people, miserable wretches who don't mean a thing to you, who will only be ungratefully while I have lived only to love you." Julie pleads with an almost unnatural intensity. It disturbs the poise that Peter has earned by months of sickness. He looks away from her as she speaks -- into peace. Then, when she is quiet, he caresses her and says: "Julie, it hurts me to see you this way. Please try to understand." Julie puts her lips close to Peter's just as she did in France, and begs:

TITLE 82. "PETER, KISS ME."

Peter replies quite calmly, "Certainly, Julie darling" he bends over and kisses her tenderly without a vestige of the old passion and Julie knows she has lost. She nods.

TITLE 83. "YOU DON'T LOVE ME ANY MORE!"

245. EXT. DONOVAN HOME GARDEN. CLOSEUP JULIE.

She registers title with heart-break and humiliation.

246. EXT. DONOVAN GARDEN. MED. SHOT PETER

He tries to find some answer for her, then speaks:

TITLE 84. "LOVE ISN'T REALLY LOVE --- IF IT SHUTS THE NEED OF OTHERS OUT OF YOUR HEART."

247. EXT. DONOVAN GARDEN. MED. SHOT BOTH

This is scant comfort for Julie. She cries out "You had better go, Peter. You are quite mad but I can't help you." Peter makes a yearning move towards Julie but he is firm in his purpose. He crosses over to the gate - Julie looks after him.

248. EXT. DONOVAN GARDEN. MED. SHOT AT THE GATE

Peter puts his hand on the latch and speaks:

TITLE 85.

"I'M NOT GOING TO SAY GOOD BYE TO THE OTHERS. I HATE GOOD BYES. THEY CAN SEND MY THINGS AFTER ME."

then shyly he speaks "Good bye, Julie" Julie rushes after him.

249. EXT. DONOVAN GARDEN. MED. CLOSE UP JULIE AND PETER

Julie speaks "Tell me, Peter, before you go, what are you going to do?" Peter pauses then answers earnestly:

TITLE 86.

"I TURNED FROM THE CHURCH, BUT SHE WOULD NOT TURN FROM ME. NOW I MUST FIND A NEW CHURCH - IN THE WORLD."

Julie bites her lips to keep back the tears of anger. Peter looks at her once again and catches her expression of petulance. "Try to understand, Julie dear," he begs. Julie replies with sullen violence. "I can't and I won't!" Pete speaks "Then, goodbye dear."

250. EXT. DONOVAN GARDEN . MED. SHOT

Without another word Peter opens the gate and exits. Without one backward look at Julie. She looks in amazement at the closed gate. perhaps it reminds her of another closed door in France, at any rate she beats her hands slightly together for a moment, as she walks towards the gate.

251. EXT. DONOVAN GARDEN. MED. CLOSEUP JULIE AT THE GATE

Julie enters shot. She leans her head against the gate and weeps. In agony she calls out:

TITLE 87.

"WHAT AM I TO DO, PETER?"

back to scene - as the title is registered as

SLOW FADE OUT

TITLE 87

RECOMPENSE.

252

FADE IN. EXT. LIMEHOUSE STREET. LONDON. NIGHT. SNOW
ON THE GROUND.

The location is that of a mission which Peter has founded. Over the door a sign "Inn of the Good Friend". Various types passing thru the shot. A poor wretch of a man stops in front of the mission and looks in.

253

CLOSE
EXT. MISSION MED. SHOT OF MAN.

He looks in window and glances up at the sign.

INSERT

C.U. SIGN "INN OF THE GOOD FRIEND."

Man shivers, draws his coat closer about him and shuffles in.

DISSOLVE TO -

254

INT. MISSION. CLOSE SHOT.

Large Nickel-plated coffee percolator - a hand is drawing a steaming cup of coffee.

CUT TO -

255

CLOSE SHOT PETER - AT PERCOLATOR.

Peter is discovered standing with his back to the camera - at percolator. He turns to camera holding a cup of coffee and plate of doughnuts - smiles at the man out of scene and exits.

256

INT. MISSION. SMALL TABLE.

Man standing uncertainly at the table. Peter enters places coffee and food before him - gently pushes the man into chair. He speaks to the man:

TITLE 88

"THERE'S NO CHARGE FOR ANYTHING YOU
WANT -- LET'S SNAP SMILES!"

The man looks at him a moment and Peter smiles at him. The man's face breaks into a smile and murmuring his thanks, he turns ravenously to the food. Peter claps his shoulder.

CUT TO -

257

EXT STREET. IN LIMEHOUSE. NIGHT. SNOW.

Street is almost deserted. Two or three outcasts are seen walking aimlessly along. A girl is seen to stagger slightly she leans against a door for support, then crumples to the ground. The Street Walker enters the scene, sees the form lying in the snow, looks up and down the street, hesitates a moment, then goes to her.

CUT

258

MED. CLOSE SHOT. STREET WALKER AND ANGELICA. NIGHT.

Street Walker enters to Angelica, kneels beside her. She turns her face to her, shakes her "Get up here, let's take a look at you." Angelica raises a white, piteous face.

TITLE 89

ANGELICA -----

259

EXT. LIMEHOUSE STREET. NIGHT. CLOSE UP ANGELICA.

She looks at the Street Walker, and stammers "I'm ill"

260

EXT. LIMEHOUSE STREET. CLOSE UP ANGELICA. NIGHT.

Street Walker stares at Angelica a moment and seems to realize Angelica's condition. She puts her arm around her shoulder and speaks gently to her: "You're a swell one to be brought to this pass" and adds:

TITLE 90

"I KNOW A GENT DOWN THE WAY WHO'LL
HELP YOU AND ASK NOTHING IN RETURN
EITHER."

261

MED. SHOT. ANGELICA AND STREET WALKER. EXT. LIMEHOUSE
STREET. NIGHT.

Street Walker finishes title. Angelica protests that she wants to be left alone. Street Walker lifts her to her feet against her protest, and leads her out of scene. Angelica leans heavily on Street Walker's arm.

262

INT. MISSION. NIGHT. FULL SHOT.

Peter entering to man's table - carrying another cup of coffee. Street Walker enters with her arms around Angelica. Peter sees them and hurries to them.

263

INT. MISSION. NIGHT. MED. CLOSE UP. STREET WALKER & PETER AND ANGELICA.

Angelica has her head down - Peter enters to the Street Walker and Angelica and asks if he can help them. Street Walker speaks to Angelica "look up, dearie, he's his reverence - he won't hurt you" Angelica raises her face.

264

INT. MISSION NIGHT. CLOSE UP PETER.

Peter looks at her astounded, and calls out "Angelica!"

265

INT. MISSION NIGHT CLOSE UP ANGELICA STREET WALKER'S ARM AROUND HER.

She is staring at Peter - swift tears come into her eyes as she cries pitifully "Peter, oh Peter!" she falls weakly towards him.

266

INT. MISSION. NIGHT. MED. SHOT STREET WALKER, PETER AND ANGELICA.

Peter catches her in his arms - talks soothingly to her a moment, then nods briefly to the Street Walker as he leads Angelica out of shot.

267

INT. MISSION NIGHT. NIGHT. MED. CLOSE SHOT STREET WALKER DOOR OF STREET IN B.G.

She looks after them a wise expression on her face "I guess this is not place for me" turns and exits to the door. A typical Cockney character, young man, enters. They pass each other in the doorway. She stops, looks back at young man a second. He also stops and glances back at her. Street Walker turns and exits down the street. Young Man watches her go, turns, looks around the room, sees that he is not observed and exits quietly, closing the door to follow the street walker.

CUT TO.

268

INT. PETER'S ROOM - NIGHT - OVER MISSION FULL SHOT

A fire burning in the fireplace. Angelica lying on a couch with Peter seated at her side. CUT TO

269

INT. PETER'S ROOM - CLOSEUP OF PETER & ANGELICA NIGHT

Peter is caressing Angelica's hand, waiting for her to tell her story. He speaks "You can trust me, Angelica, tell me about it." Angelica stares into his eyes a moment, and then realizing she has found a true friend pours out her piteous story. "Mother made me give you up, you know. I thought I loved someone - he told me he loved me." She continues to tell her story. CUT TO

270

INT. PETER'S ROOM - NIGHT - CLOSEUP PETER

Peter listens a moment, then nods his head understandingly and looks down at her hand which he is holding CUT

271

INT. PETER'S ROOM - NIGHT - CLOSEUP

Peter holding Angelica's hand. A cheap little gold band shows on Angelica's finger. Peter slowly turns her hand over and we see a modest little stone set in the ring. CUT

272

INT. PETER'S ROOM - NIGHT - CLOSEUP ANGELICA

She continues to tell her story, her eyes filled with tears. Suddenly notices Peter staring at the ring and quickly withdraws her hand, she cries out "Don't look at me that way - I'm not married at all, I'm banned, Peter - I'm banned!" She buries her face in her arm sobbing convulsively. CUT TO

273

INT. PETER'S ROOM - CLOSEUP PETER & ANGELICA

Peter puts his arm around her, soothes her and tells her "Never mind, dearm it doesn't matter to me." Angelica looks up wonderingly into his face. Peter speaks

TITLE 91 "WE'RE GOING TO BE MARRIED."

Peter smiles at her, Angelica covers his hand with kisses of gratitude FADE OUT

SUBTITLE ~~92~~ 92

FOR ONE YEAR, JULIE AND DOCTOR SAMPSON HAD WORKED AT A DREAM GREATER THAN THEY KNEW - THAT OF MAKING UNFORTUNATE MOTHERHOOD DIVINE.

274

INT. DR. SAMPSON'S STUDY - HOSPITAL - NIGHT - FADE IN

Comfortable study, with very high ceilings, rather good furniture, and the personal touch of books etc. Some tea things, including a kettle with a spirit lamp.

Dr. Sampson is discovered at his desk going over reports. Julie is seen at one side of the room pouring out a cup of tea. She crosses with tea to the desk.

275

INT. DR. SAMPSON'S STUDY. CLOSEUP AT DESK - NIGHT.

Dr. Sampson looks tired, haggard, as he goes over the reports. Julie enters with tea, and places it before him. He starts wearily to rise. She puts her hand on his shoulder gently saying "Don't rise, you're too tired." He takes her hand from his shoulder, holds it while he looks tenderly at her, the tired expression leaves his face and he rises, facing Julie.

276

INT. DR. SAMPSON'S STUDY - CLOSE SHOT DR. SAMPSON & JULIE

Dr. Sampson rises into shot and stands holding Julie's hand. He speaks to her after a moment

TITLE 93

"WON'T YOU MARRY ME, JULIE?
WE NEED EACH OTHER SO."

He looks pleadingly in her eyes. Julie looks pensively away, showing that she is very fond of Dr. Sampson but is not quite sure that she loves him. Dr. Sampson releases her hands. They fall to her side, while Julie continues to look away from him, thoughts revert to Peter. Dr. Sampson seems to read her thoughts and then pleads

TITLE 93

"YOU LOVE PETER, JULIE - BUT WHY
SHOULD ONE LOVE SHUT OUT ANOTHER?"

Julie turns to him with a little startled look. She studies him a moment and a troubled expression comes into her face. She shakes her head, not knowing what to say or do. Dr. Sampson takes her in his arms and holds her close to him. Julie stands with her arms limp at her side. He asks her "Can't you love me too, Julie? I need you so - we need each other --" adding

TITLE 95

"I LOVE YOU, JULIE!"

Julie's face is upraised to him, her eyes are closed, he bends over her and kisses her as if starving for her love
CUT TO

277

INT. SAMPSON'S STUDY - LARGE CLOSEUP JULIE AND SAMPSON

Julie opens her eyes and stares at him unseeingly. her mind carrying her back to a similar scene with Peter
DISSOLVE TO

278

CLOSE SHOT PETER & JULIE NEAR FARMHOUSE DURING WAR

Peter is holding Julie in his arms. He kisses her passionately speaks

TITLE 96

"I LOVE YOU, JULIE. WILL YOU MARRY ME?"

Julie stares into Peter's eyes and then beyond him as she sees airplanes overhead. DISSOLVE TO

279

INT. SAMPSON'S STUDY - CLOSEUP SAMPSON & JULIE

The scene dissolves into Dr. Sampson and Julie - she realizes where she is, then shakes her head gently pulls away from Dr. Sampson. She looks at him tenderly and speaks

TITLE 97

"I'LL GIVE YOU MY ANSWER IN THE MORNING."

Dr. Sampson sees that it is useless to plead further and answers gently "Very well, Julie" turns and exits from shot.

280

MED. SHOT INT. DR. SAMPSON'S STUDY

Dr. Sampson exits from the room, Julie remains quiet until he has gone, then throws out her arms, with a little agonized cry "What am I to do?" She paces the floor a moment then stops suddenly as an idea dawns upon her. It takes but an instant to make up her mind. She hurries to her desk. CUT TO

281

INT. SAMPESON'S STUDY - CLOSE SHOT AT JULIE'S DESK

Julie enters to desk - searches hastily through the drawers, finds a letter, opens it and reads

INSERT

Dear old Peter has found his Parish
in the world, the Inn of the Good
Friend in Cheapside. Well I must say --

Julie hastily folds the letter and sticks it in her blouse. New determination comes over her face. She rises quickly exits as the scene FADES OUT

282

FADE IN FULL SHOT INT. PETER'S ROOM OVER MISSION - NIGHT

Angelica is in bed. Peter and a doctor standing near the bed. Peter explains the situation to the doctor. They glance towards the bed as Angelica moans and turns.
CUT TO

283

INT. MISSION - DOWNSTAIRS - FULL SHOT

Julie hurries into the room from the street and inquires from one of the men where she can find Peter. He tells her where Peter is. She thanks him and hurriedly exits from the room. CUT TO

284

HALL EXT. PETER'S ROOM - STAIRWAY LEADING FROM BELOW FULL SHOT

Julie hurries up the stairs. Goes to the door of Peter's room and is about to knock when the door opens suddenly and the doctor appears. Julie peers into the room and stops suddenly at what she sees. The doctor bows slightly and exits into the hall.

285

HALL EXT. PETER'S ROOM - CLOSEUP JULIE

Julie stares into the room, bewildered expression upon her face, trying to understand the situation. She finally raises her arms, softly speaks "Peter."

286

INT. PETER'S ROOM - MED. CLOSE SHOT PETER & ANGELICA AT BED

Peter is seated by the bed and is trying to comfort Angelica who is moaning and tossing slightly. Peter
SCENE CONTINUED

286 continued

hears Julie's cry - turns and sees her. He is amazed and surprised at her appearance "Julie!" he glances toward Angelica who is quiet for the moment CUT TO

287

EXT. PETER'S DOOR - CLOSEUP JULIE

Julie is watching Peter with a world of love and yearning in her eyes. She sees him turn toward Angelica and look at her. She recognizes Angelica. A puzzled frightened expression comes into her face. She looks back at Peter. CUT IN WITH

288

INT. PETER'S ROOM - CLOSEUP ANGELICA

Her face against the pillow, drawn and white with suffering.

289

INT. PETER'S ROOM - CLOSE SHOT

Peter turns back from looking at Angelica, and then exits to Julie.

290

MED. CLOSE SHOT AT DOOR OF PETER'S ROOM

Peter enters to Julie, he looks at her a moment, then speaks "Julie, what are you doing here?" She replies "Oh, Peter I've missed you so." The doctor enters from the hall and speaks to Peter, telling him "Please leave me alone with Angelica." Peter nods and leads Julie from the room. Julie looks questioningly back towards Angelica as they exit., the doctor closes the door upon them and exits toward the bed.

291

INT. PETER'S STUDY - FULL SHOT

Small room, books etc. Peter enters study with Julie. He leads her to a chair and tells her to be seated. He stands before her. Peter is not yet over his surprise at Julie's sudden appearance, he tells her "Julie it's such a surprise to see you here. It's so good to see you again - tell me about yourself." Julie explains a few things about her work with Dr. Sampson

SCENE CONTINUED

291 continued

Then unable to remain calm any longer, she asks in a nervous frightened voice, pointing towards the other room: "That girl, is she your wife?" Peter shakes his head "No, Julie."

292

INT. PETER'S STUDY - CLOSE SHOT

Julie springs to her feet - throws her arms around Peter's neck and pleads hysterically for his love. Peter becomes infected with Julie's passion and is about to draw her to him and kiss her in the old way when suddenly he remembers angelica and draws back
Julie speaks

TITLE 98

"I LOVE YOU - YOU LOVE ME -
WE BELONG TO EACH OTHER. OH
PETER, I CAN'T GO ON WITHOUT YOU."

Peter longs to take her in his arms and tells her he needs her as much as she needs him, but he remembers his promise to Angelica and speaks

TITLE 99

"I'VE ASKED ANGELICA TO BE MY WIFE."

Julie starts back "No, no I won't have it. You love me -- you belong to me --" she becomes hysterical. Peter answers calmly "Julie I've given my word." Julie is furious. She cries out "I'll tell her you can't marry her -- we love each other!" She rushes towards the door.

293

FULL SHOT PETER'S STUDY

Julie rushes towards the door. Peter steps quickly before her, barring the way, catches her in his arms. He calms her, and speaks soothingly. "Julie, dear Julie, be calm". A sudden knock on the door - they listen a moment and Peter opens the door. The doctor stands there with a grave face. He looks at Julie - sees her nurse's uniform under her coat and speaks "I need a nurse. Come quickly." The doctor exits from shot - Peter looks at Julie for her decision. There is a moment's hesitation then Julie, steeling herself, starts to remove her coat. Peter helps her off with her hat and coat, and impulsively takes her hand and kisses it. Julie exits quickly without looking back, Peter stands looking after her as the scene FADES OUT

294

FADE IN - HALL EXT. PETER'S ROOM -

Peter is nervously pacing up and down before the door of his room. He stops suddenly as he hears someone at his door. It opens slowly CUT

295

CLOSEUP DOORWAY

Julie appears in the doorway holding a new born baby wrapped in a bundle in her arms. She looks towards Peter. There is a wonderful new expression in her face as she tenderly -- gently holds the baby to her -- she slowly exits from the shot towards Peter.

296

CLOSEUP PETER - EXT. HALL

Peter looks at Julie inquiringly. He suspects the worst - exits towards the door.

297

EXT. DOOR MED. SHOT - PETER & JULIE

Julie comes from the doorway and exits out of shot towards his study. Peter stops, looks after her, then crosses to the door - he stands looking into the room a moment, and we see by his attitude that Angelica has died. His head drops to his chest, very quietly he closes the door, turns and exits silently toward his study.

298

FULL SHOT INT. PETER'S STUDY -

Julie is discovered standing in the center of the room with the baby in her arms. Peter enters and goes to her.

299

INT. PETER'S STUDY - CLOSE SHOT

Peter enters to Julie. She turns to him - sees the sadness in his face, then glances down at the baby. Peter watches her a moment, then he looks down at the baby. CUT IN WITH

500

FLASH OF BABY closeup new born baby in Julie's arms.

CUT BACK TO

299 continued

INT. PETER'S STUDY - CLOSE SHOT PETER & JULIE

Peter looks back at Julie - takes her and the baby
in his arms and says tenderly

TITLE 99

"JULIE, WE BOTH NEED YOU."

Julie raises her eyes, a happy little smile in her face
and murmurs "Peter". Peter kisses her tenderly as we
FADE OUT

THE END

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